

The Library Binder

VOLUME I, NUMBER 4

EDITORIAL STAFF

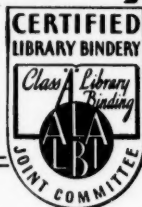
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August, 1953

PUBLISHED BY THE
LIBRARY BINDING INSTITUTE
IN THE INTEREST OF
INCREASED USAGE AND PROPER
PRESERVATION OF BOOKS.

Welcome New Members

by BERNARD SCHAEFFER, President, L.B.I.



Your President was extremely gratified by the successful convention in Cincinnati. The stimulation of meeting with so many binders and librarians from all over the country, and the exchange of thoughts and ideas stimulated us all on the ever growing and changing problems of conservation. Next year our convention and Joint Session will be held in Washington, D. C. We plan the Joint Session to be a Work Shop on Conservation. Any binders or librarians who have questions they think would make good subjects are urged to submit them to us for inclusion in the agenda.

As President, I wish to welcome the following new members. We are happy to add to our list the following as a Certified Member:

NEW MEXICO BOOKBINDERS, 2739 Campbell Road, Albuquerque, New Mexico.

We are pleased to add the following as Institutional Members:

MRS. ILSE GAUPP, of Cody Memorial Library, Southwestern University, Georgetown, Texas. Daughter of a Hungarian Dermatologist, she studied bookbinding as a hobby in Germany in the Berlin Lette Haus under Kersten. When Hitler took over in Germany, she and her husband and two children left for the U.S. via four years in Italy and then in Switzerland. When her husband became professor of History at Georgetown, she took over the bindery and later became assistant librarian.

In line with opening membership to our suppliers, we are happy to welcome the following as Associate Members:

CRAWLEY BOOK MACHINERY CO., of Newport, Kentucky, manufacturers of many machines for the library binding trade. Among these are the hydraulic rounder and backer with a speed of 500 books per hour,

the hydraulic standing press and conversion unit for old presses, a pneumatic case turning in machine to make tight cases, and a case gauge which is foot operated.

SLADE, HIPP & MELOY, INC., of Chicago, Illinois, whose business was started in 1892 and is known to the trade as a distributor of binding materials including DuPont Library Fabrikoid, DuPont P.X. Cloth and Buckram, Interlaken Mills Book Cloth and Buckram, Aurora Paperboard Company Binders Board, Achilles End Sheet Papers, Kendall Mills Super, Gummied Hollands, Tapes & Threads, Blue Cowhide Calf Morocco, and Buffing Sheep Skivers & Sundries.

THE DAVEY COMPANY, of Jersey City, New Jersey, manufacturers of binders board used throughout the industry and made to meet the minimum specifications.

GANE BROS. & CO. OF N. Y., INC., of New York City, suppliers of bookbinders supplies and machinery.

GANE BROS. & LANE, INC., of St. Louis, Missouri, suppliers of bookbinders supplies and machinery.

C. B. HEWITT & BROS., INC., of New York City, jobbers of paper, boards and glue.

THE HOLLISTON MILLS, of Norwood, Mass., manufacturers of book cloth.

SPECIAL FABRICS, INC., of Saylesville, R. I., manufacturers of library binding buckram and book cloths.

AMERICAN ADHESIVE MFG. CO., of Brooklyn, N. Y., manufacturers of polyvinyl resins.

COLONIAL BOARD COMPANY, of Manchester, Conn., manufacturers of binders board.

SHRYOCK BROTHERS, Downingtown, Pa., manufacturers of binders board.

American industry is dynamic and L.B.I. as a trade association is dynamic in its program. We seek continually to improve the quality and service which characterizes the basis of our business with the librarians of America. By expanding membership to include our suppliers, we feel we can be an even more vital force in our effort to serve the guardians of our cultural heritage, the American Librarian.

California's Library Week

California's second annual state-wide Library Week, March 8 to 14, was "outstandingly successful" in acquainting persons in the state with library services, according to Mrs. Margaret VanDussen, County Librarian of the Fresno County Free Library (Fresno, California), and state chairman of the week.

Throughout the entire seven-day period, California's 142 municipal libraries, 52 county libraries, and hundreds of school and college libraries gave wide publicity to the theme "Something for Everyone at Your Library."

Media employed included newspapers, radio and television, exhibits, direct mail, signs, movie trailers, advertising tie-ins, speaker's bureaus, and others. Intensive week-long programs were planned, including open houses, film programs, puppet shows, talks, discussions, art exhibitions, and other library displays and activities.

The week was proclaimed in advance by mayors or boards of supervisors in most local communities, and more than 3,500 Library Week theme posters were displayed throughout the state. Newspapers were used extensively by most libraries, with excellent results. Prepared radio spot announcements were also used effectively in most areas.

Exhibits inside the library building were utilized to advantage to bring people into the library. Also many of the libraries set up displays in downtown store windows. A number of the libraries used movie trailers or slides in local theaters, and letters to local groups were employed to announce Library Week events or call attention to special services.

Other devices used included the following: notices in church bulletins, house organs, and other publications, talks by staff members, announcements over loud speakers in schools, billboards, library tours, essay contests, local author's open house, musical programs, story hours, metered mail stamp, marquee signs, book lists, and Library Week flyers.

A recently completed state-wide survey disclosed that almost all of the participating libraries felt that the 1953 Library Week had been successful in acquainting persons in the state with library services. In spite of the considerable staff effort required and the numerous competing weeks, the libraries were also almost unanimous in feeling that Library Week should be repeated next year. Mrs. John Koolwyk, Librarian of the Monterey County Library (Salinas, California), has been appointed Chairman of the 1954 Library Week Committee.

"California librarians are determined," says Mrs. VanDussen, "to make people aware of the many valuable services which libraries in the state have to offer."

The Need for Training In Conservation

Ever since its inception L.B.I. has endeavored to further the knowledge of conservation. Certified Binders have worked closely with librarians in training, and librarians in practice by explaining the manifold steps in rebinding necessary for proper conservation.

Recently L.B.I. made a survey of some 35 library schools. Replies to the questionnaire were sent in by 28. The results when tabulated indicate that there is a greater need today for education on the problems of conservation than ever before.

The results may be summarized as follows:

1. Only 21 out of 28 schools devote some part of the curricula to rebinding.
2. 12 devote 2 hours or less, 7 devote 4 hours, and 1 devotes 8 hours or more to the subject per semester.
3. In only 16 is the subject required.
4. Only 11 use Feipel & Browning "Library Binding Manual," published by American Library Association.
5. Pedagogical methods used are as follows: readings, 11; lectures, 15; demonstrations, 13; motion pictures, 2; slides, 1; visits to binderies, 6; discussions, 1.

Practically all stated present methods of instruction are inadequate, and the subject does not receive the emphasis it merits. Most all stated they could use additional teaching aids in the form of guest lecturers and text material.

As a result of this survey, L.B.I. is formulating an educational program. The first step consists of a series of colored slides showing binding operations. This is available on loan to library schools or library associations either through your Certified Binder or from L.B.I., 501 Fifth Avenue, New York 17, New York.

Subsequent steps will include illustrations for the Library Binding Manual, Work Shop programs to be held in connection with Library Schools. These are in the thinking stage and suggestions from librarians are welcome. You may discuss these with your Certified Binder or send them directly to L.B.I.

New Future Binders

To the Bernard Schaeffers

A daughter, Joanne Marie, born June 29.

To the Robert Motters, Jr.

A son, Frederick Joseph, born July 3.

"Congratulations and best wishes."

"The Minimum Specifications for Class 'A' Library Binding"

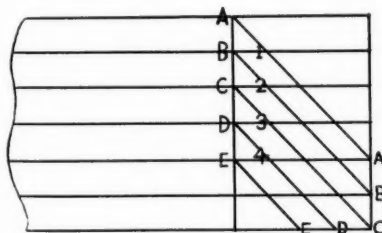
Why Were They Drawn?

The Specifications are a *minimum* standard of Library Binding. They were drawn for the protection of Libraries against inferior bindings not suitable for Library usage.

Why Is It So Necessary That the Sections Be Made Approximately 50 Thousandths of an Inch in Thickness?

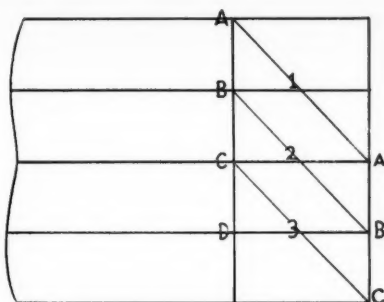
At least 80 per cent of all Library Volumes are sewed on Oversewing Machines. The sections are fed by hand into these machines one at a time. They enter the machine at an angle and each section is sewed on separately. The sewing always starts from the line indicated from X to X in both of the examples shown below.

Example 1 illustrates an enlarged portion of six sections of a book with the sections made according to the Specifications. The lines from A to A, B to B, C to C, D to D and E to E indicates the path of the needles and the sewing for each of these sections. Because of the angle of the sewing to the book there is some space between each section, B to 1, C to 2, D to 3, etc., where there is no sewing. The Specifications require a layer of paste between each section to further strengthen the sewed book.



EXAMPLE 1

Example 2 illustrates an enlarged portion of four sections of a book with the sections made twice the thickness specified in the Specifications. The lines from A to A, B to B, and C to C, indicates the path of the needles and the sewing for each of these sections. The space between B and 1 or C and 2 or D and 3 indicates the space between each



EXAMPLE 2

section where there is no sewing to hold the book together.

If you check the space between the sections in both examples you can see this space in example 2 is twice as wide as in example 1 and when the book is opened the leverage will be so great the book can easily be broken between any section.

How Can These Specifications Protect the Library?

Always specify that your volumes be handled according to the "Minimum Specifications for Class 'A' Library Binding." If you have any reason to believe the finished binding is not up to these standards write the Library Binding Institute, 501 Fifth Avenue, New York City.

How a Book is Rebound

PART II

In order to rebound a book in accordance with the minimum specifications of the A.L.A. and L.B.I. for Class A binding over 50 individual operations are required. These involve not only those operations normally necessary to make a new book, but in addition other operations which are the result of the fact that a book is being rebuilt. The end product of a book thus rebound is one which looks just as attractive, and will far outwear a new volume.

In our last issue we discussed the first several steps in rebounding. These were the preliminary operations which are necessary before the actual rebounding begins. We saw how, after arriving at the bindery, books are sorted, counted, examined, collated, resorted, covers removed, and repairs made and sectioned.

After all these operations a book is ready to be rebound. The first of these operations is to remove by pounding the fullness of the

back of the book caused by the original binding. Since old glue is still left on the back of the book, it is removed by either sanding or trimming. To hold the leaves together a coat of flexible glue is applied and the book once more separated into sections.

The book is then re-examined and if the paper is stiff, or the book is thicker than average, it is scored. Scoring consists in creasing slightly each leaf near the binding edge to make it easy to open and stay open after it has been rebound.

The next step is to select end papers for the book, each one requiring a different size. The book is then ready for sewing, which is the heart of the rebinding process.

There are several different methods of sewing which have been developed over the years to hold book sections together. Except for very thin books, the method most widely used in rebinding is oversewing. Originally this was done by hand, and in some instances is still done that way. This is a complicated stitch which has the advantage of maximum strength and at the same time permits the book to open easily and lie flat. Most oversewing is done by machine, each section being joined to the other sections. Oversewing is a highly skilled craft, whether done by hand or machine. Several months of training are ordinarily necessary before the requisite skill is present to handle an oversewing machine.

After the book has been sewed, it is slightly trimmed on the edges—top, bottom and fore. This removes all the dirt and wear and gives the book a clean fresh appearance on the edges. Many years ago the edges were then colored or marbled, but that is not often done today except on special order.

The binding edge is now given a coat of flexible adhesive. When dry it is rounded and is then ready for the press. The book is put into a press with only the rounded back protruding. The force of the press forms a ridge along either side of the back to compensate for the thickness of the board covers. Thus the board covers when applied will lie even with the back.

Backlining is now applied, being glued to the back of the book. It serves as the hinge between the book and its covers, and in addition helps preserve the shape of the back.

Each of these steps requires an operator in the bindery trained in his work and in exercising care in dealing with property belonging to the library which has sent the book for rebinding. Almost half the cost of rebinding is for labor, and only about one-fourth for materials. For Class A binding skilled workmanship and quality materials are required. Only in that way can the binders serve their customers, the librarians of America, and assist in the vital task of conserving our cultural heritage. This is the ultimate goal of Certified Binders. In our next article we shall explain how the binder completes his process of rebuilding a book so that when returned to the library it is stronger than when new and equally attractive.



George Vonderhaar and his gracious family played host to the Binders during their convention in Cincinnati this past spring.

Does Your Collection Have Eye Appeal?

Does your collection have eye appeal? This is not a frivolous question. American libraries are the cultural centers of the community they serve. Whether it be for education or entertainment, information or relaxation, millions of Americans head for their public libraries. Truly it has been said, the public library is the bulwark of our democratic institutions.

Your library is thus a functional institution. And the measure of its function lies in circulation. Circulation depends not only on what is inside a book, but also on the eye appeal of the cover in which the book is bound.

No longer must a library be stacked with books that are clothed in dreary, dull and unattractive covers or those that are dirty and worn. A book rebound according to modern methods used by Certified Binders is bright and attractive. In many cases it looks better than when new, and in all cases it can withstand repeated circulations and still preserve its eye appeal.

But eye appeal is not the only reason why librarians and their trustees are turning to rebinding their collections. Equally important is the economy of rebinding. Library binding, as distinguished from edition binding, is a special kind of binding developed by librarians and binders to meet the test of repeated circulation.

It has been frequently demonstrated by the experience of librarians that the purchase of a book is the purchase of circulation. It is a prudent use of a librarian's budget to rebind,

thereby obtaining in many cases at least 75 circulations for a rebound volume.

Economy apart from circulation is found in conservation of material, particularly periodicals. By rebinding, volumes are kept complete, are easy to use, and easy to handle. In fact, rebinding prevents loss of issues, and reduces the physical task of handling by library personnel.

If your collection lacks eye appeal, examine your binding budget. Is it adequate to restore your collection to its functional potential? Is it being used as an economy device to increase your circulation? If not, review your collection and select those books which deserve a good cover. Your certified binder with his years of experience in assisting other librarians can render valuable help to you and your trustees in your conservation problems. He can tell you what books need rebinding, and set up a schedule of rebinding attuned to your requirements. If you haven't reviewed your collection recently, why not do so now? And when you do, remember A GOOD BOOK NEEDS A GOOD COVER.

The Responsibilities of Servicing a Service Industry

by RICHARD P. TRUE
Vice President, Special Fabrics, Inc.

It is with sincere pleasure that we offer this contribution to *The Library Binder*. Through its pages we, as manufacturing suppliers to the library binding industry, welcome the opportunity of submitting a few words to librarians.

In supplying material to a service industry the primary manufacturer finds himself in somewhat of an indirect relationship with the ultimate user. The manufacturer does very little direct business with the user and their contact is only occasional. But, though his relations with the libraries and librarians may be indirect, this should in no way lessen the manufacturer's sense of responsibility to these indirect customers.

The supplier should at all times be anxious to point to the end product and proudly identify that component of it which represents material of his own manufacture. This places an obligation upon him to see that the best standards of his own industry are readily evident in the finished article. Unless the end result on the library shelves is attractive, as well as serviceable, the responsibilities of each and every supplier contributing to the binder's production have not been fulfilled.

The manufacturer's responsibilities to the binder are, of course, more direct. The manu-

facturer must insure that at all times the finished work exemplifies the finest craftsmanship of which the binder is capable. This is not possible unless the binder can place his full confidence in the materials he converts.

The manufacturer must pledge himself to:

Provide a material which handles efficiently and economically.

Maintain at all times service facilities which enable the binder to concentrate on workmanship, and not on problems of availability and supply.

Maintain a consistently high standard of quality so that the manufacturer's material combined with the binder's skill shall permit maintenance of the highest standards of the library binding industry.

Be constantly alert for new methods and processes which may eventually result in new or improved services and product for the industry.

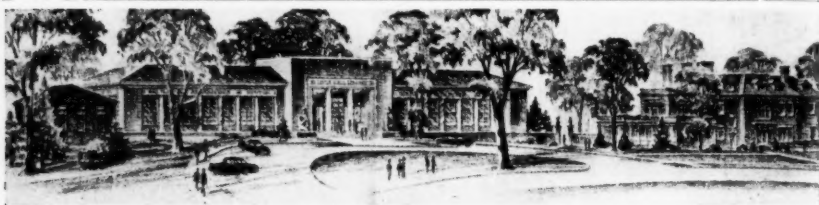
All these factors represent our responsibilities as manufacturers to both our customer and to his. They should represent our goal, and our responsibility to ourselves must keep them constantly before us.



Walter W. Dieter, President The Dieter Book-binding Co., Denver, Colorado. This firm is celebrating its 60th anniversary this year



Charles Fredd, Kingston, Pa., with his wife and grandson. Craftsman Fredd has rebound some of the country's rarest and most priceless books.



\$1,000,000 Linda Hall Library at Kansas City to be Started this Fall

*More Than ½ Million Volumes of Technical
and Scientific Books Will Be on Shelves*

Construction of a new 1-million-dollar Linda Hall library building will start this fall, it was announced recently, following approval of plans for the imposing structure to be erected at 5109 Cherry Street.

Designed as a technical, scientific library, it will house more than 500,000 volumes. Completion may take a year, and Paul D. Bartlett, speaking for the library trustees, said it is hoped that occupancy may take place late in 1954.

Link With Old Structure

Edward W. Tanner & Associates, architects, have prepared a solid structure of conservative lines, but with modern and efficient effects. The over-all intention is to link the new building through architectural lines and extensive landscaping with the present Hall residence, now used for the library operation.

The new building, 92 feet wide and 230 feet long, will be southeast of the present Hall residence structure. It will have, in effect, four floors, described as two double floors by the architect, with high ceilings and mezzanine book stack areas.

Reading rooms will be in two main areas, surrounded by stacks of books laid out flexibly, in specific sections. Large amounts of artificial light will be afforded through the use of glass. The building will be entirely air conditioned.

Off the patio at the west end of the building will be an entrance to a lower floor auditorium, seating a maximum of 125 persons. This little theater is designed for small meetings and receptions.

Joseph C. Shipman, librarian, said that after the new building is occupied, the Hall residence will be utilized for special exhibits, perhaps of rare books and important periodicals, and for the storage of historical data.

Shipman said the Linda Hall book collection now is at 150,000 volumes. The library is exceedingly cramped for space, with all of the Hall residence, a former garage and a

special 2-story book stack recently erected next to the garage, jammed with volumes.

Forty tons of uncatalogued books are at present in storage due to lack of space, Shipman said.

The newly-built annex has a capacity of 80,000 volumes. A photographic laboratory has been installed on the second floor of the old garage. The new building will have prominent facilities for microfilming and photographic reproduction, Shipman said.

Periodicals make up a tremendous bulk of material at the library — about 4,500 magazines, serials and papers are received by the institution each month.

All of the books, periodicals and papers are of a technical nature, for use in research and development. Shipman pointed out that the Linda Hall library is an entirely independent organization, working closely, but having no affiliation, with such entities as the Midwest Research Institute or the University of Kansas City.

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From Our Mail Bag

(Ed. Note: — Each day L.B.I. receives interesting letters from librarians all over the United States. Portions of these together with answers will appear in this column.)

QUESTION:

I have recently been trying to set up a list of procedures for the binding of magazines for the library. Our binder has asked that our boards and set of instructions be brought up to date, since it has been several years since that was done.

I have searched the literature available and am unable to find anything that is of any help to me. All of the articles written are about the "quality" of binding, and the standards that have been set up. Perhaps my problem is so simple that no one has thought it worth writing about. However, I am interested in knowing what other libraries do without troubling them with a questionnaire, and I thought perhaps you could call my attention to some literature available.

To be more specific these are some of the questions that we would like to answer:

1. Are covers and advertisements to be bound in at all times or just for certain cases, and what are those cases?
 2. Are indexes and title pages placed in the front or back, or both, and what is done if they are printed together, or in the text of a later issue?
 3. What is the procedure in the case of a changed title but continuous volume numbering?
 4. What is done with supplements, year-books, and lists of members not included in the paging or volume number of a series?
- Can you be of any help to me in letting me know if there is a standard procedure for the above?

ANSWER:

1. Normally, with respect to covers and advertisements, the publisher's arrangement is followed. The covers and advertisements are bound in if text is included. If they are not paged in they are not included. Where Roman Numerals are used, normally they are bound in the back. However, the general rule is to consult the publisher's arrangement which will be found in the index.

2. Normally the title page and index are bound in the front. This is generally a standard procedure. Occasionally index pages will be bound in back but not very often. An index might be published in a later issue and should be bound in the volume where it belongs.

3. Where the title changes but the volume number continues, you merely change the lettering following the title page and continue the volume numbering as indicated by the publisher.

4. With respect to binding supplements

such as year books, etc., this is a practical matter depending upon the thickness. If a supplement is not too thick it is bound in back of the volume and the volume is stamped to indicate that there is a supplement. If the supplement is thick it is usually bound separately and properly lettered.

QUESTION:

I would like as much information as I can get on book binding. I would like to know just how books are bound, sewed, encased, etc. Any and all information will be helpful.

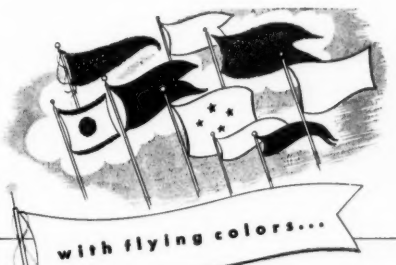
Also I would like information on the classes of binding.

I would like to know about the covers put on prebound children's books — where available, cost, etc. I would also like to know if there is a one piece cover for books. Is there any plastic covers for books other than plastic jackets. What I am looking for is a one-piece cover that will eliminate the cardboard and cloth cover.

I will be very grateful for any help you may be able to give me in this line. I am in the act of setting up a binding and mending department in this library and would like to make maximum use out of the new plastic glues, methods of book repairing, etc.

ANSWER:

Thank you for your letter of May 12th in which you request information on book binding. I suggest that you obtain from A.L.A. a copy of the Library Binding Manual which gives full information on how books are



Imagine a parade without colorful banners and flags whipping in the breeze. Why — the spectacle would fall flat. The crowd would melt away without a single cheer.

You know, too, that tests prove that bright bindings increase a book's circulation; that eyes see and hands reach for colorful books. For this reason, many librarians select HOLLISTON ROXITE LIBRARY BUCKRAM when their battered books need rebinding. For the alive colors in HOLLISTON BUCKRAM stay alive; do not turn dull and flat as the years pass. Of course, books bound in HOLLISTON BUCKRAM do grow old but they age mighty gracefully.

Give new life to your older books by specifying HOLLISTON LIBRARY BUCKRAM. And write us for samples of this durable, colorful fabric. Then, test it right in your own library.

THE HOLLISTON MILLS, INC.
NORWOOD, MASSACHUSETTS
NEW YORK • PHILADELPHIA • CHICAGO

rebound. I am enclosing a copy of the Minimum Specifications for Rebinding and Pre-binding.

Your letter is similar to many which we have received in the past. The principal question involved is the distinction between repairing a book and rebinding it. Minor repairs can be made in your library, but practical experience over the years indicates that rebinding can better be done by a certified library binder whose work will be in accordance with the specifications agreed upon by the library profession through the Joint Committee of A.L.A. and L.B.I. I am enclosing a copy of our latest issue of *The Library Binder* which contains a list of certified Library Binders. You will also notice several articles on rebinding.

I do not know of any one-piece cover eliminating the cardboard and cloth cover. I suggest, however, that your best solution is to select a certified binder who will help you with all your binding problems and give you information on prebinding. He will be able to assist you in determining what books can be repaired in the library and what should be rebound. From a cost standpoint, this will be very important to you.

QUESTION:

In the March 15, 1953 issue of the *Library Journal* there was an article on how to use a free inspection service. I have agreed to serve as guest editor of the ——— *Librarian* for the college issue which we are preparing to be published in April. It occurred to me that it would be advantageous to bring this article to the attention of ——— librarians by reprinting it. I would prefer a later article on the same subject if one were available; otherwise, I possibly could write a brief article covering the highlights of the *Library Journal* article.

I am assuming, of course, that the Institute still gives free inspection service. If not, I would appreciate it if you . . . will bring me up-to-date on the latest developments in connection with free inspection service.

ANSWER:

The examination service is a service which the Joint Committee of the A.L.A. and L.B.I. extended to librarians when library binding was much less standardized than it is at present. Even though we realize that most binders are capable of doing a Class A binding, librarians often wish our opinion on the binding they are receiving. Consequently, this free examination service has been continued.

To take advantage of this service, a librarian should write to the Executive Secretary, Miss Edith Barr, Library Binding Institute, 501 Fifth Ave., stating that they have volumes which they wish examined.

Instructions will then be forwarded to him covering the sending in of samples. These should consist of probably not more than two volumes at least 9" in height and should have any marks identifying the binder obliterated.

Accompanying the volumes should be a sealed envelope containing the name of the binder. This will be opened by the Executive Secretary after the volumes have been examined and the name of the binder will only be known to her.

After the volumes have been received they will be examined by a committee of competent binders who are not at present engaged in the Library Binding industry. Their report will be sent back to the librarian with instructions as to how this report is to be used.

I think if you compare this with the article in *The Library Journal* you will have all the information needed. If not, kindly let Miss Barr know and she will supply further details.

QUESTION:

"Dear Sirs:

"We are currently engaged in making a survey of the book collection of Salem Public Library. While this survey is intended to expose several undesirable conditions which may exist, one of its more important purposes is to measure the amount of bindery work necessary to bring the physical condition and appearance of the collection up to standard.

"I believe that too small a part of the operating budget has been spent for binding in the past, and would like to increase the amount of the binding budget.

"For presentation to the Board of Trustees I need some statistics on the number of cir-

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culations a library can expect from a publisher's binding before re-binding becomes necessary. This would, of course, vary with the original quality of the binding. What I refer to here is an average figure—one on which I could base an estimate of the amount of binding which should have been done in the past.

"If you have statistics bearing on this matter, or if you know of any such statistical study which has been done by other libraries, we would like very much to have the information as soon as possible.

Our sincere thanks for any help you may be able to give us.

ANSWER:

"Dear Sir:

"Receipt is acknowledged of your letter of June 11, 1953 in which you state you are making a survey of the book collection of the Salem Public Library. While we cannot furnish you with all of the information you request, I believe that the following may be of help to you.

"For about 18 years Library Binding Institute—particularly through its Joint Committee with the American Library Association—has been helping librarians in connection with problems of conservation. Unfortunately in recent years there has been no statistical study of binding budgets or of circulation of rebounds as compared with publishers' bindings. We are now making such a study which will not be completed until this fall.

"However, in 1948 a study was made of school libraries in California. Of eleven libraries which had detailed figures, the average amount spent for rebinding was 17.07% of the library budget. It is interesting to note that two of those surveyed were in the same position as you, reviewing library operations. Those two spent in that year 45.46% and 26.3%. The normal or usual figure appears to range from 12% to 15%.

"This, however, is a flexible figure and can hardly be used as more than a guide. For example, in determining the budget, ask yourself two questions: is our collection inviting in appearance—attractive and clean; has my overall budget kept pace with the cost of living? Rebinding can make your collection much more attractive, thereby increasing its value to the community. Your overall budget should keep pace with the increase in cost of living and so should the proportion allocated to rebinding.

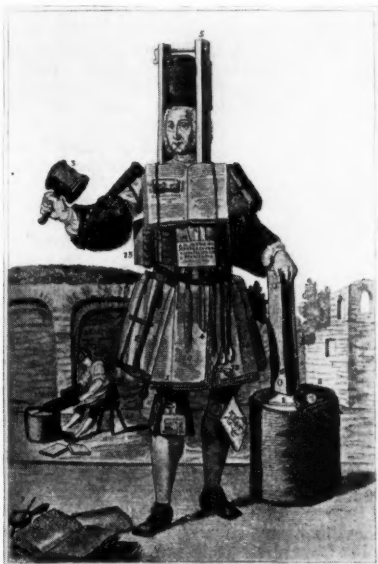
"Another survey was made by the Association of College and Reference Libraries. The most recent figures are enclosed.

"With respect to circulation, our experience is that generally publishers' bindings may be expected to last from two to twenty circulations, depending upon the quality of the publishers' bindings and the community in which it circulates, but a fair average is fifteen. Binding done in accordance with the minimum specifications—therefore bound

for library usage—will stand fifty to one hundred circulations, again depending upon the community in which it circulates, a fair average being seventy-five. That is why rebinding according to the minimum specifications is an economy measure for the library.

"While statistics may be of help, it occurs to us that, based on our experience, helping libraries in conservation problems, certain other observations may help you and your trustees. These may be summarized as follows:

"1. The place of the library in the Ameri-



The Bookbinder with the Instruments of His Profession

Instead of presenting the tools of the profession in a textbook manner, the artist Martin Engelbrecht makes them a part of an imaginary portrait—showing the craftsman "in action."

1. A folio book "planed," made even by previous hammering.
2. The stone anvil or beating stone (the loose sheets are put on this device to be evened out).
3. The hammer.
4. The folding bone used to fold the printed sheets.
5. Bookbinder's press used to keep the signatures together during the process of binding.
6. The sewing frame on which the folded sections of a book are sewn to upright cords or tapes.
7. The glue pan.
8. The planer.
9. The saw necessary to prepare wooden boards, basis of all binding till the late 17th century.
10. The file.
- 11 and 12. Rollers for the making of ornamental designs on book covers.
13. Some bound and unbound books.
14. Blue end paper and marbled paper.

can community today has never been so vital. It is not only the repository of the accumulated learning of the ages, it is the cultural nexus of the community furnishing information, education, and entertainment in a democratic manner, open to all.

"2. Conservation of material must be attuned to this function of the library. Strictly speaking, a binding appropriation is not a maintenance expense, but rather a budget-saving device, since a book either prebound or rebound according to specifications will normally last several times longer than one with the publisher's binding. Therefore the problem of conservation starts with the original purchase of a book. If it is expected that there will be considerable circulation, it is often deemed important to have it prebound or buy it prebound, so that maximum circulation will be attained. This is particularly true with respect to juveniles where one circulation may measure the life of the book. Again, for a book in current demand where several copies are bought, one may be bound with library binding for permanent use and the others not so bound, since by the time they have been worn out, the demand will have fallen off.

"3. Not only will prebinds or rebinds last longer than publishers' bindings, they also improve the appearance of your shelves. Most titles are available today in covers which are gay and attractive and which resemble the publishers' jackets. These immeasurably add to the appeal of the book and tend to increase circulation. Most all Certified Binders use them.

"4. Normally, a library such as yours, which is being reviewed, may be expected to have a fairly heavy budget the first year in rebinding. Thereafter, a smaller amount than 15% may be adequate. Your best source of help would be your certified binder. Certification means he has been approved by the Joint Committee of A.L.A. and L.B.I. as a binder capable of doing Class A work, with substantial experience, and qualified to advise you in problems of conservation.

"5. Conservation involves other problems. For example, the task of handling and preserving material, such as periodicals, is considerably simplified and made less expensive from the point of time and salaries, when the material is properly bound. The loss of valuable material, as well as avoiding missing issues (destroying the value of a periodical) is prevented. And your collection is made much more functional.

"This letter can serve only as a brief guide to you but we hope it is of help. We have enclosed some reprints of articles that may be of assistance and also enclose a copy of the most recent issue of our publication, THE LIBRARY BINDER. Under separate cover we are sending you a copy of our barefoot boy poster; additional copies are available.

"If you wish any other information, please let us know.

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The Holliston Mills, Inc., was established in 1893 as a manufacturer of bookbinding fabrics. From a comparatively small beginning the company has taken its place as one of the leading producers in this country.

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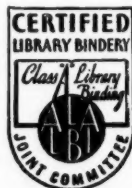
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Mr. Thomas B. McCusker is President of The Holliston Mills, Inc. and Mr. Austin J. Bailey is Vice President and General Sales Manager; both of whom are located at the main office which is in Norwood, Mass.

** Editor's Note: Each issue we are going to try to publish a brief story about the folks who supply the materials used in Class A Binding. This does not necessarily constitute an endorsement of products, but merely serves to acquaint librarians with the sources from whom binding materials are obtained.*

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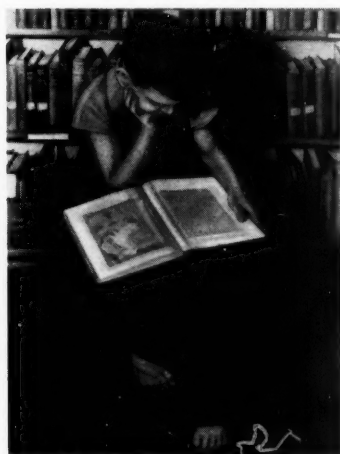


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